Canadian ARt LIbrarieS

newsletter

Volume 5, no. 3, January, 1981

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WORKSHOP ON BIBLIOGRAPHY AND INDEXING cont.
Some Possible next steps to record control of Canadian art, by Harry C. Campbell

ADVERTISEMENT

Head Librarian

Centre Canadien d'Architecture
Canadian Centre for Architecture
Montréal, Québec, Canada

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January 1981

SOME POSSIBLE NEXT STEPS TO RECORD CONTROL OF CANADIAN ART

Harry C. Campbell

We have all heard of bibliographic control and we all know that bibliographic control is very far advanced. I would like to get to the heart of the artistic experience which is the work of art itself and talk a bit about how we should be in a position to know more about Canadian works of art. I cover all fields: film, music, theatre, poetry, graphic arts, sculpture, architecture and illustration. All of these fields, I think, are relevant to the Canadian user. The control of Canadian art as production is not well advanced. In contrast to bibliographic control, therefore, I am talking about record control. I use the word record to mean any creative work that is produced.

We have made some attempts at record control and the people who have made the attempts come from all walks of life. First, the artist himself has attempted to control and to know what he has produced. The users, the buyers, have made efforts to control and to know what is being produced and we, as librarians, the middle men or brokers have made some efforts. I think that all of us are pretty well aware of the efforts which have been made and the problems which are involved. We have all these mediums to cope with in Canada by artists, who may or may not be Canadian, but we recognize the works they produce as being a systematic part of our Canadian heritage.

I would point out that internationally this same problem exists. International bibliographic control was destined to make each country responsible for the control of its own bibliographic output. It would become a sort of international currency of exchange between countries without everyone having to duplicate what everyone else was doing. The same could be done for record control. If we in Canada were to produce adequate records, as in the United States which produces good records or as in European countries such as France, Germany and Italy where records have been produced for many generations, then, I think, that we would be in a better bargaining position internationally and, of course, we would be in a better situation both nationally and regionally.

As we enter the 1980's, how can we use our new information technology and our new methods of coordinating information handling to deal with record control of Canadian arts? I think that we have to look at the market for this record. It isn't that we may often produce records or bibliographies which are not necessary but I think that it would be well for us to consider who are the users and where we can find support for producing such records. Not that these records are going to be made very quickly but it is certainly going to be done by various agencies and it is probably going to be done as people who want the records are prepared to pay. I don't mean that the market is going to be saturated. It could be governments who are prepared to pay, For example, Alberta Culture is prepared to pay for records of Alberta artists, the Ontario government is paying for records of their artists and Quebec is also involved in a similar way. They are all developing art operations. What seems to be lacking is some form of cohesion or plan to what is on-going with these subsystems. Not only subsystems by type of media but also subsystems by region.

You can see from the introduction that I have given that I am looking at the general problem. We now come down to some specifics. The specific which I will talk about is the subject control of Canadian painting, sculpture and illustration as revealed through a specific activity, art auction records. Canadian auction records are a mine of information of who has produced what during the past three or four hundred years. A few years ago, some of us felt that while people were working on gallery collection records, exhibition records, the year's spending records, even artists' individual records, there were still the art auction records untouched. In the past six or eight years, several people have tried to work out some systematic statement of Canadian art at auction on an annual basis. The approach that has been taken is that this forms a part of the general corpus of information which I was talking about previously. It should also be integrated into the general overall plan, when and if such an overall plan exists. One first has to try to define the overall plan as well as the specific area such as painting, sculpture and illustration records. It is here that we get into a fair amount of difficulty because there is no standard description as in the field of bibliography, of a Canadian artist. No description which we all accept and respect as the artist's description.

Thankfully, the National Gallery of Canada Library went a certain way in the production of Artists in Canada. We all use this and we are all aware of it. Without a better guide, since this is a permanent record, one could accept this as a basic beginning of a biographical index of Canadian artists. This was the point of view which I took. I felt that it was much better to accept Artists in Canada than to create something apart. The main thing would be to add to it and to develop it because this is limited to the files which are held at the National Gallery library in Ottawa. Those libraries in Vancouver, Montreal, Quebec or Regina have files which supplement this. One of the first things that I must emphasize is that only if we get some kind of cooperative approach for a more complete Artists in Canada will we establish the basic authority file that we all require.

Starting with Artists in Canada as a basic authority file, we cross checked the output of something like seventy Canadian auctions held in Vancouver, Montreal and Toronto during the last three years. We came up with 530 artists who were not listed in Artists in Canada which immediately created a problem. Some of these artists are on the proof sheets which you have in front of you from Canadian Art Auction Records 1976-1978. There are over 350 Inuit artists who are not in Artists in Canada, there are, strangely enough, 250 eighteenth, nineteenth and twentieth century non-Inuit artists who are not in Artists in Canada and who are not in some of the available inventories of biographical information. This leads me to emphasize the need for a cooperative approach, a basic record approach to Canadian art output. The same thing also applies to photography, music and theatre.

The proof sheets of Canadian Art Auction Records 1976-1978, which you have, consist of the output from two computer files. One is a computer file of artists and the biographies, the other is a file of works of art. The two can be manipulated separately. The print-out is the marriage of the two files. We are capable of searching, in the future, not only the forms but also the geographic descriptor, media, size and date, if we desire. This is the first time that such a project has been attempted where most of the work has been

done by a Canadian publisher. I hope that other Canadian publishers, and even the federal government will join in an enterprise to produce the large single file of Canadian artists and their works which is now almost inaccessible to the average user.

Only seven or eight of those present have used the National Gallery library records which are now in existence, due to their difficulty of access. This is an area which we must move into and should do so in a machine readable form. To list all artists in all fields, we shall have some 15,000 Canadian artists with between fifty-five and eighty thousand works of art in all media. We are dealing with a very large compass and it will obviously take several decades of work. We must have a plan. I think that we have the knowledge to develop this. Strangely enough, the market is interested. At least, the one large Canadian on-line data base producer which has experience in Canadian data bases, QL, who has worked with law data bases, is quite prepared to put time and effort into mounting on-line cultural, Fine Arts data bases. They are also quite prepared to work at selling the bases in terms of the market. They believe that there is a possibility of the federal government's data bases providing a corner stone. A lot of individual efforts could be built into this, if we can first achieve some kind of planning and secondly, agree to some standards of in-put. There are already people who have worked on standards. Finally, in my opinion, the least of the problems is to find some kind of financing. We are not talking about that much money, probably less that $50.000. This would give us a start on the development of a cooperative, integrated operation instead of the fragmented projects which we now have. This should be the future goal of our individual efforts.

CARLIS By-laws

The CARLIS Executive Committee has struck a committee to draft by-laws for CARLIS, covering such matters as purpose (terms of reference), membership criteria, list and duties of officers, and selection and election procedures for officers.

The Committee would appreciate receiving suggestions and/or comments from any CARLIS members. Please address contributions to:

T. B. Iverson
Chair, CARLIS By-laws Committee
3031 Alma St.
Vancouver, B.C. V6R 3S9

Submissions deadline: ~~27 February~~, 1981

MAR 31 '81

IFLA Round Table of Art Librarians
Manilla, August 1980

Over a thousand delegates attended the 1980 IFLA 46th General Conference held in Manila, about half of these being from the host country, the Philippines. The well attended meetings were held in the Philippine International Convention Center, part of a spreading park-like complex of luxurious cultural and public buildings (including a large hotel) spread out on a landfill site built out into Manila Bay.

While the August weather was alternately hot and humid or windy and rainy, the meetings took place in well appointed, air conditioned comfort. In addition to the program sessions, the hosts provided a range of entertaining cultural events.

A visit to the library of the Philippines Cultural Center was one of the highlights of the Round Table's activities, however an additional three program meetings were held. With attendance varying between ten and thirty, a variety of topics regarding its past and future work were discussed and papers were delivered on the structure and work of geographically related art library organizations, primarily as a source of information to under-developed nations seeking to develop art library associations, to take their part in the preservation of their cultural heritage and participate in the work of the IFLA's Round Table of Art Librarians.

Jacqueline Viaux's paper outlined the activities of French art librarians, Clive Phillpot read an outline of the organization of ARLIS/NA, while John Matthews presented a paper prepared by Philip Pacey on the formation,

structure and work of ARLIS in the United Kingdom. In addition, a paper by Itsuo Okubo of Japan on the problems of the documentation on history of art in Japan was distributed as Mr. Okubo could not be present to deliver it in person.

Among the topics raised at other meetings was the present project of the Round Table, a world directory of art libraries. Jacqueline Viaux exhibited a "liste preliminaire" of libraries entitled Repertoire des Bibliotheques d'Art en Afrique, Amerique du Sul, Asie, Australie. Also discussed was a sample follow-up questionnaire and the problem inherent in translating oriental and other non-roman alphabets. The European preliminary list is also presently being revised in preparation for the eventual combined world directory.

In common with other IFLA organizational units, the Round Table was requested to propose a Medium Term Programme for 1981-1985. The areas that emerged in addition to completion of the world directory included an international bibliography of reference books on art history, a glossary in five languages for art librarianship, encouragement of preparation and/or translation of manuals on art librarianship, and possibly sponsoring the publication of a worldwide Journal on art librarianship.

Continued cooperation with the Audio-Visual Working Group was also stressed at this time and in conjunction with the discussions regarding the Round Table program for the next meeting to be held in Leipzig in 1981, where a joint meeting with that group is again being planned.

There were various other suggestions and it seems the programme for Leipzig is shaping up nicely.

However, by that time it may not be a Round Table Programme but a Section Programme instead. The members present submitted the following request to the Coordinating Board of the Division of Special Libraries where it received unanimous approval and has been forwarded to the Professional Board:

> In view of the growth of interest in the Art Librarians Roundtable, as evidenced by attendance at its meetings in Czechoslavakia, Denmark, and now the Philippines, The RT wishes to propose that it be constituted as a Section of the Special Libraries Division.
> Further evidence of the vitality of the present RT is demonstrated by the publication of the first two parts of its preliminary world list of art libraries: the Directory of Art Libraries in Europe and the Repertoire des Bibliotheques d'Art en Afrique, Amerique du Sud, Asie, Australie.
> The RT also has several more projects which it will shortly present as its medium term program.
> The papers presented at successive meetings of the RT, and the program planned for Leipzig, just agreed, also testify to its sustained activity.
> Finally, the support of practically all existing national and regional organizations of art libraries would seem to ensure not only the continuing viability of the RT, but also the need for a more established organization in the form of a full Section of the Special Libraries Division.

It was signed by representatives from France, the United Kingdom, the U.S.A., Australia, Canada and the Philippines.

Overall, though there were a limited number of previous attendees at the Manila meetings, there was some spirited international participation and the future of worldwide art librarians activity under the umbrella of IFLA seems well underway.

Peter Anthony
Art and Architecture Library
University of Manitoba

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Widespread thefts of silverware and jewellery have prompted requests for information about styles and prices of Birks and other jewellers flatware, by owners seeking to evaluate their lost possessions. How many libraries are collecting these catalogues?

'The National Art Library'

(a tale from the U.K., but you might also read, Canada)

Burlington Magazine, June, 1979

The National Art Library

Sir,

The National Art Library is a uniquely important department of the Victoria and Albert Museum. Its range of periodicals, its manuscripts, and special collections have made it a major centre for research in the history of art. Yet, over the past few years, its standards of service and the accessibility of its materials have steadily declined. If one accepts the closure of the Museum on Fridays - in itself a controversial decision - then it is inevitable that the library must remain closed on that day, together with the rest of the Museum's galleries. But restraints placed upon the Museum's normal functions, resulting from the economics imposed by the D.E.S., have led to particularly acute problems within the library itself. This means that there has been no photocopying service for over a year; that the library has sometimes closed early in the afternoon and at lunchtime, without warning; that on occasion, the number of requests allowed in a given day has been arbitrarily limited; that the fetching of books is often suspended when demand is heavy; and that delays in accessioning new books can be extremely long.

Those who, like us, have used the library frequently over the years can only regret the present state of affairs, especially the burdens placed upon existing staff as a result of financial stringency. Clearly, if there is to be a national art library, it should receive proper funding and the staff to maintain the normal range of services expected of such an institution. The present situation falls miserably short of adequacy, is an impediment to scholarship, and reflects unfavourably upon the D.E.S. and the Victoria and Albert Museum.

(seven signatures)

Burlington, August, 1979

Sir,

The letter of Mr. Boucher and his colleagues concerning the V & A Library in your June issue is not only unhelpful, it is ill-informed. The fact that Government has cut the V & A again by £124,000 in the budget for 1979-80 surely speaks for itself. Prognostications for the following years offer little hope of any improvement, indeed if we can maintain our status quo the signatories of your letter should be more than grateful.

In these troubled times we must accept that in order to restore the economic stability of this country we must all share in the burdens and the deprivations - even art historians.

ROY STRONG

cont. . . .

Burlington, January, 1980

Sir,

I refer to letters in your June and August issues, and in particular to the telling phrase used in the first of these: 'if there is to be a national art library'.

In time of enforced economies, it surely becomes more than ever important to deploy those resources which are available as effectively as may be, and this can hardly be done if the roles of different institutions, active in the same or overlapping areas, are not crystal clear, if indeed their roles are not as complementary as their differences and the limitations which constrain them allow, and if the very maximum of cooperation does not conjoin them. It is arguable, it must be indeed true, that the literature of the visual arts is now so extensive and so complex, even as it pertains to a single country, as to be beyond the capacity of any one organisation to cope with comprehensively and efficiently: it follows that a national art library must be several, perhaps many, libraries, working in concert. Nevertheless, and in spite of the pessimism of the Director of the Victoria and Albert Museum, without which art historical research in this country could scarcely continue, and which struggles heroically to fulfill a more complex role than can be properly summed up by the simple but impossibly demanding title, 'The National Art Library'.

Your readers may wish to know that ARLIS, the Art Libraries Society, has established a standing Committee for the National Coordination of Art Library Resources, briefed to 'consider existing provision of, and access to, library resources for the visual arts at the national level in relation to present and future needs'. Any reader who would care to make contact with the Committee is most welcome to do so through me.

PHILIP PACEY
Chairman, ARLIS
Art Librarian, Preston Polytechnic

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ARTISTS IN BOOKS / LIVRES D'ARTISTES

An exhibition at the National Library of Canada, Jan. 20-Apr.13, 1981

BOOKS BY ARTISTS

An Exhibition of over 60 artists' books from the collection of Art Metropole. A showing at the Metro Toronto Library in November/December previewed a nine city tour of museums in the U.S. and Canada. Confirmations include the Winnipeg Art Gallery, the Norman MacKenzie Museum, the Musée d'Art Contemporain, and the National Gallery of Canada.

Over fifty international contemporary artists are represented in this exhibition. A catalogue including critical essays and a complete guide to the exhibition will be available in mid-November, 1980.

For information contact: Tim Guest, curator, at Art Metropole, 217 Richmond Street West, Toronto, Ont. M5V 1W2.

EXHIBITION CATALOGUE REVIEW

Gilmore, Berenice C. Artists Overland, aVisual Record of British Columbia 1793-1886, September 10 to October 18, 1980. Burnaby: Art Gallery, 1980. $9.50 including postage.

Review by Melva Dwyer

This is an extremely important catalogue, since there are artists represented whose work is still relevantly unknown. Burnaby Art Gallery presented the first of a proposed three historical exhibitions in 1978: Artists from the See, this is the second, with a third proposed which will illustrate works done in B.C. from the completion of the C.P.R. in 1886.

The catalogue has an extensive text by Berenice Gilmore plus 117 clear black and white photographs with 3 colour plates. All but fourteen of the works in the show are illustrated. There is a bibliography plus a list of not only the pictures which were in the exhibition but also others by the artists which are known to be in existence. The list identifies all works by artist, if known, title, media, date and location. The catalogue is on good quality gloss paper and the print is clear and easy to read. For those libraries with a Canadian collection, this is a must.

Art Libraries Society of North America conference. San Francisco, February 21 - 26, 1981

Canadian members of ARLIS/NA will meet on Monday evening, February 23, 9 to 10 p.m. in the Stratford Room of the Sir Francis Drake Hotel to talk about issues of concern to Canadian art librarians. Karen McKenzie, Canadian Regional Representative on the ARLIS/NA Executive Board has circulated a list of topics for discussion, and invites additions to her list.

- More active lobbying of the C.P.I. for the inclusion of more arts magazines.
- Progress report on Artists in Canada Data Base.
- Should UTLAS be encouraged to deal more specifically with the problems of art libraries, thereby making their services more attractive to art librarians?
- Preliminary discussion: expression of support by either the Canadian members of ARLIS/NA or CARLIS (or both) for the continued encouragement of Canadian museums and galleries to produce permanent collection catalogues. A brief is to be presented to the Appelbaum Commission by a group of art historians, and the support of all interested groups is desireable.

Anyone wishing more information about the ARLIS/NA conference should contact the Executive Secretary:

Pamela J. Parry
ARLIS/NA
143 Bowling Green Place
Iowa City, Iowa 52240 USA

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Mary Williamson is preparing a report for the "To Know Ourselves" Committee of the Ontario Arts Council on the state of library resources in Ontario for research into the arts in Canada.

REVIEW

Lownsbrough, John. THE PRIVILEGED FEW: THE GRANGE AND ITS PEOPLE IN NINETEENTH CENTURY TORONTO. Toronto: Art Gallery of Ontario, 1980. 143 p., illus. ISBN 0-919876-64-1 paperback $8.95

In his book, The Privileged Few, John Lownsbrough has focussed his attentions on the inhabitants of The Grange, an historic house which is part of the Art Gallery of Ontario. Originally constructed in 1817 by D'Arcy Boulton Jr., the house was built on grounds extending from the present Queen Street (Lot Street) to Bloor Street, an area well beyond the town limits of the day. It immediately became a gathering place for the upper classes and the established elite of York and it was there that the members of the so-called "Family Compact" held many of their meetings and social functions. Indeed, The Grange soon became a bastion of Tory precepts and ideals - a miniature version of British society.

The connection between The Grange and the Art Gallery of Ontario began in 1909 when Mrs. Goldwin Smith (who was previously married to D'Arcy's son William Henry) willed the Grange property, house and most of the furnishings to the newly-established Art Museum of Toronto (later the Art Gallery of Toronto and now the Art Gallery of Ontario).

It had long been the desire of Martin Baldwin, the first Director, and later William Withrow, the second Director, and the Board of the Art Gallery of Ontario, to restore The Grange to its former grandeur. Following a feasibility study conducted by the Volunteer Committee in 1967, it was agreed that The Grange should be restored to a gentleman's house of the mid-nineteenth century but in such a manner that it should be able to function in the twentieth century. Under the able direction of architect Peter John Stokes, the restoration was completed in 1973 and the Art Gallery of Ontario was subsequently presented with awards for The Grange restoration from both the Interior Designers of Ontario and the American Association for State and Local History. It has since functioned as an integral part of the Art Gallery of Ontario - a complement to the Gallery's historical Canadian art programme and an important resource centre for those interested in 19th century life in Upper Canada.

Upon reading Lownsbrough's book, the reader is made aware of how the very character of the Boulton family - their ambitions, trials and tribulations - as well as the social, political and economic ambience in which they lived, determined both the actual existence of the building as well as its subsequent appearance with respect to architectural and interior design. An informative introduction by Stokes provides the reader with an account of the metamorphosis from house to historic site, and an appendix by John Coleman, former Assistant Keeper of The Grange, outlines the history of the property.

Lownsbrough, a journalist whose work has appeared in numerous publications including Maclean's and The Globe & Mail, has made ample use of obscure research material which, with the exception of a few standard works, is not readily available in most libraries. In publications such as this, institutional archives provide invaluable resources. In this case, the author has fully utilized those of the Art Gallery of Ontario and in doing so has brought to light a wealth of information relative to the Boulton family. His text is highly readable and his footnotes, in the form of bibliographical references, present the reader with abundant documentation on which to draw for purposes of future research. His "Suggested reading" is also useful. One can only lament the fact that upon coming to the end of these copious notes, an index, which would have been extremely useful, has been omitted.

The Privileged Few contains a large number of black and white photographs which will be of interest to both art and architectural historians, historic interpreters and researchers working in various aspects of Canadiana. The author has included, in addition to illustrations of works of art and artifacts from The Grange, maps, genealogical tables and numerous extracts from early Toronto newspapers.

Published by the Art Gallery of Ontario, The Privileged Few is available in an attractive soft-cover format. Generous financial subsidization via Wintario and the Provincial Government has resulted in an affordable price. The author has directed his level of writing towards a general readership; however, the wealth of documentation and the specificity of the subject itself will make this publication a useful research tool for both the scholar and serious student. It is thus a highly recommended acquisition for both academic and public libraries and libraries affiliated with art galleries, museums, historic sites and institutions involved with the study of architectural history.

Carol D. Lowrey
E.P. Taylor Reference Library
Art Gallery of Ontario

* * NEW PUBLICATIONS * *

Antiques and Art. Canadian Dealers Yearbook, 1981-82. Vancouver, Left Bank Pub. $9.95, or $4.95 when ordered with Canadian Arts Sales Index, 1977-80.

"Packed with useful information including province-by-province listings, addresses and maps of dealers and showrooms in Canada, coin and stamp dealers, repairers and restorers and a schedule of antique and art auctions and fairs for the coming year."

Slate Gallery Guide. $7.50 for 10 issues per year, from: Slate Gallery Guide. 155 George Street, Toronto, Ont. M5A 2M8.

"Toronto's best monthly source of listings to the visual arts"

Research Libraries Group program for art auction catalogs

"Museum and art libraries will have a new and powerful research tool when work is completed on an on-line index to a rich but formerly hard-to-tap source of information - auction catalogues.

Four libraries, members of the Art and Architecture program of the Research Libraries Group, have received a grant of $24,000 from the Samuel H. Kress Foundation in New York to develop a computerized on-line index to current auction catalogs.

The libraries of The Cleveland Museum of Art and The Metropolitan Museum of Art, and the Ryerson and Burnham Libraries of The Chicago Art Institute will share the input of information that will eventually yield the auction catalog data base. The Burnham and Ryerson Libraries will be responsible for coordination of the project.

Each year, the world's great auction houses produce a total of about 2,000 catalogs containing authoritative and detailed information on art and antiques, often the only source of reputable information on the style and historical period of difficult-to-identify objects. Yet, because of the numbers of these catalogs, their size and the wealth of detail they contain, until now, research libraries have been unable to gather funds sufficient to create an exhaustive index.

The Central Staff of The Research Libraries Group (RLG), working in cooperation with these four libraries, will design the computer program that will permit collecting data and creating an index. The new index will be available to all users of RLG's Research Libraries Information Network (RLIN) and to others by special arrangement.

This addition of an auction catalog data base, together with the development of a new on-line index to catalogs for museum exhibitions, as well as the recently implemented on-line version of The Avery Index to Architectural Periodicals (produced annually by Columbia University's Avery Library and containing multiple index entries for 500 international publications related to art and architecture), will greatly increase RLIN's scope and value for art and architecture libraries.

RLG's Art and Architecture program brings together research institutions with major art and architecture collections and offers them creative interaction with the libraries of independent art institutions, including The Art Institute of Chicago, The Metropolitan Museum of Art, The Cleveland Museum of Art, The J. Paul Getty Museum and The Museum of Modern Art."

- from a news release, dated August 8, 1980

(Ed.: A Toronto visitor to the Art Institute of Chicago Library reports that this news release may be misleading in that the auction catalog program is a <u>list</u> of catalogs, not an index to their contents which most readers would assume.)

Publications

R.C.A. Annual Exhibition catalogues, complete from 1880 have been filmed by the National Gallery of Canada, and microfiches are available from the Gallery Library at cost.

CARFAC News (of Canadian Artists Representation/ Le Front des Artistes Canadiens) Autumn 1975 to July 1979, is available on microfilm for $25 the roll from:

Commonwealth Microfilm Library
760 Gordon Baker Road
Willowdale
Ont. M2H 3B4

Another Canadian auction sale catalogues index !

Canadian Art Sales Index 1977-80.
Vancouver, Left Bank Publications Ltd., 2227 Granville St., Vancouver V6H 3G1, 1980. $24.95.

Over 8000 prices, illustrated, 150 pages.

Newton McFaul MacTavish papers at North York Public Library

The Canadiana Department of the North York Public Library has recently organized a collection of papers addressed to Newton McFaul MacTavish during his working life, first as a journalist with the Toronto Globe, then as editor of The Canadian Magazine, and later as a civil servant with a strong supporting interest in art and literature.

The collection consists primarily of letters and manuscripts sent to MacTavish from Canadian writers and artists active between 1900 and 1935 (i.e. George Herbert Clarke, Arthur Phelps, Marjorie Pickthall, Goodridge Roberts, Duncan C. Scott, Goldwin Smith, Frederick Challener, Berthe Des Clayes, J.W. Morrice, John Russell, M.A. Suzor-Coté, Homer Watson). Topics include the publishing of items in The Canadian Magazine, National Gallery purchases, Globe business and policy, and the personal and artistic experiences of the correspondents.

An 89-page finding aid has been prepared which briefly describes each of the 876 items. Inquiries should be addressed to: Canadiana Department, North York Public Library, 35 Fairview Mall Drive, Willowdale, Ontario M2J 4S4.

CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER

VOLUME 5, no. 3, January 1981

C.L.A. 1981 Conference, Hamilton, Ontario

Speakers have already been lined up for the CARLIS workshop on bibliography and indexing methodology in the fine arts. Those attending the workshop will hear about unpublished projects of interest to all researchers, and how to go about developing a project and carrying it out.

Suggestions regarding the workshop should be forwarded to Mary Williamson (to March 31), and to the CARLIS Chairman, Kathy Zimon.

More details in the next issue of the Newsletter.

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The CANADIAN ART LIBRARIES (CARLIS) NEWSLETTER is published three or four times a year. Contributions are invited: notes on publications, reviews, news of people, bibliographical work in progress.

Next editorial deadline is May 3, 1981.

The Editor is on sabbatical leave, and items for publication should be sent up to March 31 only to: Mary F. Williamson
186 Moore Ave.
Toronto, Ont. M4T 1V8

After March 31, please send items to: Kathy Zimon
Fine Arts Division Library
University of Calgary
Calgary, Alta T2N 1N4

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